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The Principal's Address.

DELIVERED AT QUEEN'S HALL ON JULY 22ND, 1915.

LADIES AND GENTLEMEN,

Instinctively my thoughts hark back to our last meeting, graced by the amiable presence of Lady Stamfordham, in the Scala Theatre. Within a very few days after that event, it unfortunately proved that the peaceful holiday to which we all looked forward was to be about as real as the painted scene before which I spoke. It would be irrelevant—nay, impertinent—were I to touch further on the grim subject which has been with us ever since, excepting to report such consequences, such immediate effects, as it may have had upon the Academy. In this you are, as friends, deeply interested, and at the close of an anxious year—cram-full of many novel, some sad, experiences and unlooked-for contingencies—you will be glad to know that the Institution has great reason to be thankful for a continuance of prosperity, since, as yet, it has suffered but in a comparatively slight measure.

Now, the previous year was not only a record one, but one which again seriously revived the ancient problem of insufficient accommodation; therefore, unique as regards the number of students. We have now been reduced to nothing more alarming than a remarkably good normal condition. Such diminution in numbers as we have gradually experienced as the months have passed is not without a compensating satisfaction, inasmuch as it is mainly due to the ready response to the urgent national call on the part of our male students, who are, in some capacity or other, now absent on military duty. And let me not forget several professors, and also a couple of prominent members of the office staff, now at the Front,

This, bless them all, is as it should be—is what was expected. But, at no time in the majority—indeed, the number of our men is never a large one—we miss them all the more, and in many ways. For the rest, the loyal work of our professors and the attitude of the students has enabled the Academy to keep the flag flying. Our young friends behind me deserve that recognition, which I take the opportunity of offering them now, of the steadiness—not to say the imperturbability—with which they have carried on their studies and attended to the numerous calls of the School. The lead of their professors has been followed, for I have noticed that the trying conditions have brought to light certain stoical characteristics hitherto, perhaps, hidden away somewhere out of sight. And I gladly acknowledge the amount of self-possession, which has given us all much personal pleasure and relief.

Rarely, if ever, am I allowed escape from the graver particulars of this annual record, and to-day there is a longer roll of such events to unfold than has fallen to my lot for many years. Mr. Charles Rubé's great personal interest in the Academy and the Associated Board will long be remembered. His office of Hon. Treasurer, more important than ever just now, was kindly filled by Mr. Frederick George Fitch without delay. Then a colleague, to whom we publicly expressed our thanks, just twelve months ago, for his enthusiastic services in connection with the Opéra class—Edgaro Levi—has been taken from us. The name of yet another professor, well known as an English vocalist, must also, unfortunately, disappear from our list—Mr. Charles Copland. And, in February, one who has been most closely identified with the School for over twenty-three years as its trusted Secretary—Mr. Renaut—passed, and in harness, after a long-protracted illness.

Most willingly do I turn to the brighter pages of the Log-book. The old ship—built as far back as 1822, and still sailing—although, for a time decidedly short of hands, is now well-manned again. I must invert the quotation, and with "Youth at the helm," personified by Mr. Creighton, *she* is once more in excellent trim. The feminine metaphor, is I fear, peculiarly applicable to all similar institutions at the present moment. We have to thank the Associated Board, over which Sir William Bigge presides, for parting with one who as its Assistant Secretary, has been in near touch with ourselves and with our colleagues of the Royal College for over twelve years: and who consequently may have a more complete knowledge of professional idiosyncrasies and temperaments than I would care to endorse as entirely accurate. Seriously, our new Secretary was familiar with the intricate work of a music school before he undertook his onerous duties here, and therefore his speedy appointment was a timely relief at a critical period for those responsible for the management of the Academy.

Before passing to other matters, let us heartily welcome a lover of our Art, Colonel Alexander Finlay, to his seat on the Committee of Management. And lastly, it gives me great pleasure in saying that Sir Henry Wood, who generously offered to help me out of an unforeseen difficulty at the beginning of the War, has accepted an appointment as professor of singing on the staff of his Alma Mater. We may surely congratulate ourselves on the permanent presence among us of the famous conductor and teacher.

The customary Orchestral Chamber and Fortnightly Concerts, have taken place, and certainly with no less gratifying results as formerly. Only the Operatic Class—unusually active last year—had unfortunately to cease its interesting work. Mozart's "Figaro" without the lively Barber is unthinkable. "Carmen" without *Don José* to practise her wiles upon is impossible. And as the representatives of the indispensable male characters left us quickly for other scenes—all honour to them—the class had to be suspended. It is fervently to be hoped, that the curtain will soon rise again upon them.

Mr. Acton Bond's efforts in the sister-Art of the Drama, are not subject, in so great a degree at least, to these difficulties; and he has vigorously exerted himself to fill the gap by giving three excellent performances. A repetition of the first one, on the part of the class itself, for the benefit of "Music in War-time" resulted in a handsome sum being handed over to that fund. While the last, consisting again of a Triple-bill with double casts, was highly creditable to all concerned. The principal item, "A Broken Holiday," by a clever authoress who insists in wrapping her name in mystery, was deservedly appreciated. The Director of the Class declines to reveal it. This reticence is really provoking. For instance, the Curator alone knows who wrote the words and music of this patriotic song you have just heard. But he is dumb. All this shows a deplorable and reprehensible want of confidence.

But I must hasten towards the immediate purpose of our meeting. These awards represent the decisions of special juries, after many days of patient trial, held, as Hiawatha sings "In the pleasant moon of strawberries." In one solitary case the sentence is left to me to pronounce. By virtue of the conditions of "General excellence, assiduity and industry," which are attached to it, the "Dove" prize has become one of the chief Orders of Merit here, and, therefore, involves the nicest consideration of the names of several possible claimants to the honour. This year the selection falls upon one who has distinguished herself in many directions during her long studentship. We know her as a violinist, and as a composer; also as an enthusiastic teacher of that sound, systematic and useful order of Harmony which is preferable to any other. Her work and influence have always been of the best, and I am

sure that her fellow-students will congratulate Miss Elsie Nye on being the chosen recipient.

Further, I have to mention a new annual prize of ten guineas for Violoncello playing; it is given by a lady who will not permit her name to be revealed and who prefers to "do good by stealth." She has our sincerest thanks for the timely gift. It is called the "Piatti" prize, in honour of the great Italian 'Cellist, and appropriately enough, it has been carried off on this, the first occasion, by Giovanni Barbirolli, a young Italian student born in London.

It is the custom to announce prizes given for the first time. Although the valuable Gilbert Betjemann Gold Medal, founded by Mr. Betjemann in memory of his lost son in 1897, has been hitherto attached solely to the Operatic Class, it comes once more under this rule to-day. The founder has thought it well to extend its encouragement by allowing it also to be open, as occasion prompts, to competition for Dramatic singing. Owing to the temporary cessation of the Operatic Class, the original intention could not have been carried out this year; but the wise alteration permits the medal to be given under the new conditions, and has been awarded by the donor himself to Miss Katherine Dyer.

In how many ways Sir Edward Cooper shows his goodwill and generous interest—but a poor word in this connection—in the R.A.M. is a point I hardly care to enter upon, publicly, in his presence. Private reprimand might follow. So I confine myself to the bare statement that the late Mr. Rubé's annual gift of £20 for Quartet playing—unfortunately left an orphan—has been adopted by Sir Edward, and will be continued under the name of the "Chairman's" prize.

Other gifts have yet to be acknowledged. There is Messrs. Novello's handsome and useful present of 500 volumes of their publications. Our library has been further enriched, through the kindness of the executors of my late friend, Mr. Charles Ainslie Barry, by a large number of valuable modern scores, in fact, a small library in itself. And, among many other things, a magnificent bust of Giulia Grisi has been added to our growing collection of sculptures. It comes from the great singer's daughter, Mrs. Pearse, to whom we are already deeply indebted.

While on such pleasant topics, I am reminded of the important incident which has been euphemistically described as a "wind-fall" for the Academy. Our late friend, Mrs. Maud Drinan, was for some years a frequent and welcome visitor here, not only appreciating our work, but taking a lively personal interest in many of our students. The lady's resolve to benefit the School was well known to her friends, among whom I was privileged to count myself. But, comparatively young as she was, so unexpectedly early a fulfilment of her kindly intentions was entirely unlooked for. All we definitely know at present is that she

nominated the Academy as residuary legatee. But what the precise result of her generous action may ultimately prove to be, after the necessary formalities are ended, has yet to be revealed. A large sum—£25,000—has been publicly stated. As to that, we can only hope that the public prints are in possession of fuller information than we are ourselves. It is, however, certain that the residue, whatever it may be, is to be administered by us, under the name of the "Maud Bentley Trust," in any manner the Committee of Management may consider best fitted to the needs of the Academy. And the bequest will be dealt with according to her wishes, faithfully and gratefully. Free from stipulations or ties, the purposes of which may in the course of time become unworkable or useless, the legacy comes to us in the unfettered form I have so frequently advocated.

And in this connection let me add that yet another trust, to be shared between the Royal College and ourselves, which was brought to your notice here two years ago, is now in a fair way to come into speedy operation. The long delay is attributable to the very reasons just advanced, inasmuch as the conditions, however well-intentioned, were so unacceptable that both Schools respectfully declined to carry them out. Since then, the matter has been decided in the Law Courts, and the terms favourably modified, in accordance with our expressed views. It is, therefore, to be hoped that the Gowland Harrison Bequest may commence its good work some time during the coming year.

I have dwelt at some length upon all this, because it should be understood that we are not so keen to undertake the management of scholarships and the like, in so indiscriminating a manner as some of our critical advisers seem to take for granted.

Although the question has been frequently considered, there have been various reasons why the Academy has not seen its way to afford special facilities for the musical education of children. The initiation of such a scheme has been deferred chiefly on account of a lack of the necessary accommodation. But certain recent changes in our domestic economy have set free a number of teaching rooms available for such purposes. Therefore the advantageous moment has been taken to start a Junior Department which will be opened at the commencement of next Term. You shall not be wearied with any scholastic details now—these will presently be made public through other channels. Suffice it to say that every care will be taken to employ teachers who have had experience of, and are in thorough sympathy with, their younger charges.

Even the most superficial consideration of the effects of the present deplorable situation upon the future of our native music would launch us into wider speculation than you would care to hear entered upon now. But if its consequences are to lead to

anything, or be as favourable as some of us hope for, then it clearly rests with ourselves to show whether there exists the will, the energy to seize an advantageous moment to bring about the many desirable changes, both as regards our own artistic worth, and its better appreciation in our own land. That we have miles of lee-way to make up is not to be lightly gainsaid; but the burden of their recovery should not fall entirely upon the musician. We must have the encouragement, the belief of the great public if any permanent improvement is to be brought about.

My own firm faith—not of yesterday—in the high merits of our musicians and music-makers is based on no mere sentiment—*pro patria*, or other—but on very considerable personal experience, or I would not take my stand on it. It is not their ability, but the anomalous conditions under which they labour, which gives one “furiously to think.” We give them an education inferior to none, with nothing to offer them at the end of it. We train composers and singers for the Stage, without an English Opera House even in the furthest distance. Foreign Artists of all variety, age and colour, are dumped down on our platforms and drawing-rooms; and few, or none, ask whether their British equivalents—or may-be superiors—exist.

It would be easy to continue the depressing tale. A famous Frenchman came to the conclusion at the end of his life that “it is an immense advantage never to have said anything.” It may be so. But “Alice through the Looking-glass” seems like horse-sense, like solid Euclid, in comparison with this topsy-turvy state of things. Hardly creditable to ourselves, it should cease immediately; and it urgently calls for that unanimity of purpose, which, if persistently withheld, renders our musicians, however able and talented, powerless to change the discouraging predicament in which they have been placed for so long. It rests with the nation to settle.

What remains is one of the most delightful duties which has ever fallen to my share. It is to welcome Madame Clara Butt. The privilege of claiming her as an ex-student belongs, alas, to “another place.” To what further height—artistic, I mean—she might have risen had she been of “Ours,” I mustn’t stay to consider.

But it is not solely on the grounds of her great merits as an artist, or her deserved popularity, that we greet her so warmly here to-day. “Thereby hangs a tale,” which our friend will not tell herself: nor shall I embarrass her by a recital of its details, more than I can help, in the unfolding of it. There is no need to ask why “all our swains commend” our particular Sylvia, or whether she is “kind as she is fair.” We all know that the singer has used her gifts and powers in a way which has compelled the admiration and gratitude of all her colleagues, at a

time when “necessity’s sharp pinch” has made itself only too keenly felt in our profession.

There are others too who have not been sparing of vigorous efforts to find or make acceptable employment for musicians. The “Committee of Music in War-time,” and Mr. Isidore de Lara, with his long series of “War Emergency Concerts,” for instance: and their endeavours will have to be supported if they are to be continued, as we fear they must unfortunately be for some time. Meanwhile it is fitting that Madame Butt should stand as the representative of them all, for she herself has sung at twenty-seven Concerts and produced golden notes to the tune of eleven thousand pounds, eight thousand of which has been spent in giving dignified occupation in various ways to the “hard-hit” ones of the musical profession. The remainder went to provide work for women. This, in addition to her unceasing personal activity in benefiting the “Three Arts Work for Women Fund,” which employs, in workrooms, members of the musical and dramatic profession: also donations, including fifteen hundred pounds to “Queen Mary’s Fund,” is surely an extraordinary record of character and single-mindedness. Surely, a mighty effort on the part of one woman, on behalf of the less fortunate among her brothers and sisters of the great professional family to which she belongs, and which is justly proud of her. Her artist husband, Mr. Kennerley Rumford, has been playing a silent part, during all these anxious months, “somewhere” with use to others and honour to himself, in connection with the Red Cross.

Well, we are not asking Mrs. Rumford to speak to-day, nor to sing—although doubtless she will lead us in the National Anthem presently. True, she has most amiably consented to distribute these annual Awards; but really we have bidden her here for the purpose of receiving—and I take to myself the great privilege of offering them—the sincere acknowledgments of her large-heartedness, and the most grateful thanks of the musical profession of this country.

The Musical Outlook in Russia.

Mr. Ernest Fowles delivered a lecture with the above title before the Anglo-Russian Literary Society on July 6th, at the Imperial Institute.

At the outset, the lecturer recalled some words he had uttered on a previous occasion in reference to the rapid progress toward mutual understanding which then marked the intercourse between Russia and England, and which, in the light of the present condition of affairs, appeared almost prophetic. We stood, he continued, at a veritable parting of the ways. The life before Russia as before Europe generally, would be new, and old ideals would have to be subjected once again to the fires of judgment. Judged from the

standpoint of art, this would not be a disadvantage. Art-lovers and artists had fallen into an unfortunate habit of unhealthy introspection which, in the long run, would have robbed them of the wholesome and synthetic view demanded by every phase of art-craft. Therefore, the great movement which would presently fill the world with new ideas, as well as with changed habits, would probably react beneficially upon the art-output of the nations, making it more human and less prone to artificiality. Not the least of the benefits would be the further and deeper understanding of the inner life and work of those who are now our Allies on the field of battle; and no rapprochement of the kind would be more welcome than that between Russia and this country. If the sneers of a more westerly nation had in the past acted as a barrier to our reception of her art-message, this we should turn into an advantage by the warmth and generosity of our present recognition of her work and merit. It would be necessary to deal with three aspects of the subject. First, the position of the Russian composer in respect to the fundamentals of music; secondly his conception of the function of internal development; thirdly, the measure of his promise in regard to the future.

The fundamentals of healthy music could be briefly summarised. First and foremost came the great fact that music was a sentient language, a powerful mode of communication between one soul and another, between one nation and another. While the language of speech was often painfully limited, that of music knew no limitation. There were moments in life which no machinery of words could ever express; it was at such moments that music filled the gap. It was upon such a basic conception that Russian music was reared. So supremely emotional a people was in itself an adequate explanation of the emotional instinct of its music. Those who wished to get the best out of the music of Russia should first realize that the composer was dealing with his art as a language, not only able to seize his passing thoughts, but possessing the power to project them into the mind of another.

A second fundamental was atmosphere. Music was a great creator of atmosphere. The various habits, social phenomena, and other characteristics of a people were often reflected in its music from age to age. The Russian was a great craftsman in this respect. Atmosphere saturated his art-work in no ordinary degree, and it was on this very account that his music made no appeal to the hypercritical spirit of analysis characteristic of that part of the musical world which lay under the influence of the Western nation before mentioned.

The inner development of the language of music could be observed in two ways. There was the development associated with emotionalism, and that of thematic evolution. The Russian had shown himself a past-master in the development of the emotional aspect of music. That music as an emotional art was in danger of falling into the ranks of platitude. The doctrine was often advanced in entire ignorance of what was involved in the emotional life, or of the great fact that music is an idealised language which depicted the inner experiences of man. In a sense, every example of music should delineate some phase of human emotion; actually, much music existed which appealed more particularly to the colder intellectual faculties. The Russian instinct was to portray the life of passion controlled by a refined and keenly sensitive intellectualism. This followed neces-

sarily from the fact that he stood second to no man in the purity of his emotional life and the loftiness of his intellectual ideals. It was here that the key might be found to his music as a whole. The suddenness of Russia's entry into the arena of musical activity was a testimony to the strenuousness of the emotionalism which pervaded her music. During the nineteenth century she was like an overcharged boiler, unable to withstand the pressure of the concentrated gases. At such times the usual kid-glove processes of silent evolution were useless. The motive force became irresistible; the outcome was seen in the aspirations and ideals of a great people pictured in the living and molten language of music.

An estimate of those forces which appeared to make for progress in the music of the Russia of to-day necessarily depended upon our cognisance of the fact that her music could no longer be regarded as in a condition of flux. Her art had been solidified on foundations beyond question firm and secure; and since the art-life of a nation was usually a reflection of the national life, there would probably be moments of surprise for many of those present who might be living during the next few years. The exact trend of progress was a subject of vast interest to all musicians worthy of the name. The daring experimentalism of the last few years had not left Russia unscathed. No one in his senses would wish otherwise. That there were undiscovered paths in the realm of music was not only the fond hope of many dreamers, but a profound conviction on the part of those who were in a position to express their belief with the Russian composer, that he would be saved from actual peril by the great love of the nation at large for healthy music. When a nation had made up its mind that music was not only one of the joys of life, but one of its great necessities, that nation was not far off the time when it would be acclaimed throughout the world as a leader in the musical counsels of the nations.

A selection of music was played by the lecturer, and included compositions by Borodin, Liadoff, Arensky, Glière, Rachmaninoff, Scriabin, Artcboucheff, etc., followed by a rendering of Glazounoff's Concerto in F minor, in which the solo part was played by Miss Edna Joslin, L.R.A.M.

Sir Alexander Mackenzie at the R.C.O.

On July 24th, Sir Alexander Mackenzie, D.C.L., LL.D., Mus.D., as President of the College, presented the diplomas to the recently elected Fellows and Associates.

He opened the proceedings by saying:—"If six months ago, when I had the privilege of being here last, I expressed my sympathy with those who were courageous enough to prepare for and submit themselves to these severe tests, I am even more ready to repeat my congratulations now. A couple of days ago I thought it my duty to acknowledge the quiet, steady way in which my own students—at present chiefly of the female sex—(and that for obvious and honourable reasons)—had persistently continued their work and attended to the numerous calls of the School, just as if there had been no disturbing influences and depressing anxieties perpetually with us during this grim year. It is gratifying to think that musicians have been, and

are, playing their parts, either active or benevolent, modestly, well, and sanely. The traditional opinion that we belong to a highly screwed up, excitable community has been to a very great extent falsified. My own experience is that although the members of our profession are among the greatest sufferers, among the hardest hit, they have faced a calamitous situation with cool heads and steady nerves.

"Now, there is no reason why I should stand long between you and the pleasant ceremony which brings us together this morning. For one thing, I have not been allowed to know any of the secrets connected with the results of this examination. And I am quite pleased that it should be so. At the Academy I have made it a point for years past to remain in blissful ignorance as to who has passed and who has failed at the annual examination, until I see them on the day when the awards are distributed, and the students disperse for the holidays. You see, I am relieved of the possession of some more or less painful knowledge, and can look in the eyes of every one of my young friends in a state of unfeigned and unassumed ignorance. There are, of course, cases about which I need hardly trouble even to guess. 'Previous convictions' (as the police say), one way or other, render that unnecessary. Here, I am just as uninformed as to the why and wherefore of the failures or passes. And I like very much to listen to the examiners' reports on the results. On the last occasion they were no less interesting than instructive. I learned a lot, because I went home meditating a good deal about a certain chord, of which the too liberal use was severely condemned by one of the examiners. On reflection, I decided that it played a most important part in the outward characteristic of the music of my own country. And as I happen to have arranged much of it, written and generally dabbled in that music—for which I anticipate a glorious future—I began to realise that I had certainly been the greatest and most consistent sinner among the candidates then present. Therefore, I regard myself rather as one of yourselves, than as President of the College. I am not going to talk 'Organ' to you, because I think that just now even a cursory review of the 'General' is of more use and value than that of the 'Special.' On an occasion such as this some consideration of the probable consequences of the war, although not inevitable, is certainly desirable, because anything like a permanently favourable outcome of them rests entirely with ourselves. And, touching only upon the fringe of the question, it would be well for everyone of us to think hard and act harder. The time is ripe to put a period to this incongruous state of matters, which is not only discreditable to ourselves as a nation, but which has been (to my own knowledge) a constant source of wonderment to those very 'simple shepherds' to whom the privilege has been allowed of 'shearing' us for years and years. The ramifications which crop up all around this question are endless. But if the status and reputation of our Art, and those of the various trades which exist on, and live by it, are to secure a really lasting improvement, then no more rantipole (wild talk, and badly informed talk too) but steady, rational, and combined exertion is imperative. A witty French author came to the conclusion that it 'was an immense advantage never to have said anything.' I don't in the least agree with him, although I shall indulge in no 'high explosives' this morning.

"What kind of productions the war will yet call forth from the pens of our composers, or what the nature of the rightly-expected development may be, it is, I think, too soon to speculate upon. But that its effects will eventually appear is hardly to be doubted. It is difficult to imagine how art, of any kind, could have made any headway at all, when Germany was twice overrun by Napoleon's armies, between the years 1806 and 1814. Nevertheless, this was the most prolific period in the history of that country's music. Curiously, Napoleon, the man who made all the noise and commotion, liked his music soft and soothing. On one occasion he had a whole opera performed with all the strings muted, and issued an order that all nuances, or marks of expression, should be repressed. Of one branch of our Art, in which we excelled centuries ago, we are already witnessing the signs of a very welcome and timely revival. I mean chamber music. And this is due, in considerable measure, to the initiative efforts of a well-known amateur, Mr. Cobbett. And one is glad to acknowledge his services.

"I feel historical this morning. It is said that Queen Elizabeth, when on her death-bed, 'refused medicine and called for her band.' Had she been living now, perhaps she might have reversed the order of her command, and preferred to swallow the doze! Personally, I hail the return of an interest in, and the greater encouragement of, the writing of chamber music—my first love. It may have a beneficial influence on other departments. It is not dependent upon colour effects—the palette is a small one. The bombastic and meaningless stand a poor chance. Musical ideas count for everything. And, after all, you can't make much din or noise upon four harmless stringed instruments."

Club Doings.

A Social and Musical Meeting was held in the Duke's Hall on June 17th, when 248 were present, including Sir Alexander and Lady Mackenzie, and Lady Cooper. The programme of music was as follows:—*Violin*—"Introduction and Rondo Capriccioso," Saint-Saëns, Miss Edith Abraham. *Songs*—(a) "Arioso" ("Thais"), Massenet; (b) "Una Voce" ("Il Barbiere de Seviglia"), Rossini, Miss Adelaide Rind. *Pianoforte*—"Carnival," Schumann, Mr. Benno Moiseiwitsch. *Violin*—(a) "Spanish Dance No. 7," Sarasate; (b) "The Lone Shore," J. B. McEwen; (c) "Air upon a Ground Bass," Harry Farjeon; (d) "Strimpellata," d'Ambrosio, Miss Edith Abraham. *Songs*—(a) "A Birthday," Purcell; (b) "Up in the morning early" (Old Scotch, arr. A. C. Mackenzie); (c) "The Banks of the Daisies" (Old Irish, arr. C. V. Stanford); (d) "Ma Fille" (Old French, arr. Weckerlin), Miss Adelaide Rind. *Pianoforte*—Variations and Fugue on an original Theme for two Pianofortes, Op. 16A, Sydney Rosenbloom, Mr. Benno Moiseiwitsch, and Mr. Sydney Rosenbloom.

For the first time in the history of the Club, the Annual Dinner was not held this year, the Committee feeling that in the circumstances of the time it would not be in consonance with the wishes of the majority of the members.

A Musical Meeting of Branch B was held on June 12th, when a large audience enjoyed a programme of English works. A first performance was given of a slow movement and Scherzo for string quartet by Leo Livens, and Miss Harriet Cohen played groups by Arnold Bax and Hugh Priestley-Smith. A novelty was the performance of two songs by the last-named for three-part female choir.

Mems. about Members.

A holiday course for teachers, under the superintendence of Mrs. Curwen, was held at Eastbourne during the first fortnight in August, among the lectures being "The Principles of Teaching Applied to Music," by Mrs. Curwen; "The Child Pianist," by Miss Scott Gardner; and "The Training of Children's Voices," by Mr. James Bates.

Mr. Howard-Jones was one of the adjudicators at the Bristol Eisteddfod in May.

Mr. Montague Phillips' "Heroic" Symphony was performed at Queen's Hall, on May 17th, by the London Symphony Orchestra, conducted by the composer.

At the concert of music by British composers, given at Queen's Hall on May 29th, the following works were given, conducted by the respective composers:—Mr. Edward German's "Welsh Rhapsody" and Sir A. C. Mackenzie's Scottish Rhapsody, "Tam O'Shanter."

On June 2nd, Mr. Percy Waller gave a pianoforte recital at Bechstein Hall.

Mrs. Henry Gibson's Phantasy Quartet in D minor was included in the programme of the War Emergency Concert, at Steinway Hall, on June 3rd.

At Bechstein Hall, on June 16th, Mr. Tobias Matthay gave an invitation pianoforte recital, the programme being carried out by his pupils, with the assistance of Mrs. Matthay, who recited "The Mystic Trumpeter," by Walt Whitman. The young artists were Miss Evangeline Livens, Miss Hilda Dederich, Miss Harriet Cohen, Miss Mary Lediard, Master Egerton Tidmarsh, Mr. Leo Livens, and Mr. Vivian Langrish. The programme included an MS. Duo by Miss Livens, played by the composer and her brother, and the first performance of "From my Sketch-book," by Mr. Matthay, played by Miss Lediard. A collection was taken in aid of the fund for the relief of the Belgians in Belgium whereby a sum of £21 15s. was realised.

Mr. Field Hyde conducted a holiday course on "The Art of Voice Training," in London, from July 25th to August 4th, for singers, teachers, choirmasters, and students preparing to teach. The course included twelve lectures. Each lecture consisted of three parts:—(a) Exposition of voice training principles; (b) practical examination and training of voices; (c) mutual discussion and questions on personal difficulties.

On October 13th, Mr. Tobias Matthay gave a lecture at the Royal Academy of Music on the subject of "Rubato," which he prefaced with explanations of the nature and the necessity of musical analysis, the true understanding of rhythm, etc.

Mr. Donald Mackenzie has joined the Inns of Court O.T.C., and hopes in time to gain his commission.

The following communication has been sent to the Press by Mr. Oscar Beringer:—"I feel it incumbent upon me as a naturalised British subject of over sixty years' residence in this country to express publicly my abhorrence of the atrocities perpetrated by the German nation. No British-born subject can feel more utter detestation of the barbarism and cruelties it has committed than I do. As the son of a father who, nearly seventy years ago, in the Revolution of 1848, fought against Prussian military tyranny, and, in consequence, suffered some years' imprisonment and exile; and also as the father of a son who volunteered and fought for Great Britain in the Boer War, I had hoped it would not be necessary to make a public avowal of loyalty to the King and the country of my adoption. I need scarcely say, however, that I shall welcome the opportunity of adding my name to any proposed loyal address that may be presented to His Majesty the King."

On July 6th, Mr. Ernest Fowles lectured on "The Musical Outlook in Russia," before the Anglo-Russian Literary Society, at the Imperial Institute. An abstract appears on page 7.

Miss Winifred Gardener was married, on July 22nd, to Mr. Alan A. Hodson. Congratulations and good wishes!

On July 24th, Sir Alexander Mackenzie, as President of the Royal College of Organists, presented the diplomas to the successful candidates at the last College examinations. Some extracts from his speech are given at page 9. Other speakers included Dr. H. W. Richards and Dr. G. J. Bennett.

The result of the scheme in connection with the British Musical Festival, by which Mr. Howard-Jones secured half the proceeds of tickets sold by his special committee on behalf of the Music in War-time Fund, was that he was able to send £120 to the latter, besides the amount of £55 in special donations, while of course £120 went to the Festival. £42 was also sent to the Officers' Families' Fund, as the proceeds of a recital given on July 21st by some pupils of Mr. Howard-Jones.

Messrs. Maurice d'Oisly, Robert Radford, Frederick Randalow, and William Samuell are singing at the Shaftesbury Theatre in the Beecham-Courtneidge Season of Opera in English.

A daughter has been born to Mr. and Mrs. Frank Curzon (Miss Isabel Jay). Congratulations!

Mr. Eric Coates's Song Cycle, "The Mill o' Dreams," was sung at the Promenades on September 25th.

Mr. A. J. Heard Norrish, owing to ill-health, has returned to England, having resigned the organist and choirmastership, Metropolitan Wesleyan Church, and organistship, Prince Alfred Lodge, Pietermaritzburg, Natal. We regret to learn that on the voyage Mrs. Norrish died of blood poisoning, and was buried at sea.

In the *Musical Times* for June there was an illustrated article on "English Carillons," by Mr. W. W. Starmer.

An account of Lincoln's Inn Chapel and its music, with a portrait of Mr. Reginald Steggall, the organist, was given in the June number of the *Musical Times*.

Miss Katherine Eggar and Mr. Frederick Corder were among the speakers at a meeting, held on June 8th, to discuss the question of how to promote the publication of British musical compositions.

Miss Clara Blackburne gave a concert at Aeolian Hall on October

27th, assisted by Miss Clara Butterworth and Mr. A. Hallis. The programme included two pieces from the pen of the concert-giver and some of Mr. Montague Phillips' songs.

On October 21st, Mr. Tobias Matthey gave a lecture at Manchester to Dr. Carroll's Teachers' Association, the subject being "On the Spreading of Chords."

A special concert was given at the Winter Gardens, Bournemouth, on September 25th, when the programme consisted of compositions by Sir Frederic H. Cowen, who conducted.

Two lectures were given at the Royal Academy of Music, on October 20th and 27th, by Dr. H. W. Richards, on "Tchaikowsky: his Life and Works," a number of illustrations being rendered by Academy students.

Mr. William Shakespeare is at present in San Francisco, whither he has gone for a somewhat prolonged stay.

Congratulations and good wishes to Mr. Frederick Moore and Miss Muriel Gray on their marriage on July 29th. Mr. Moore's R.A.M. class presented him with a lounge chair for his study.

Miss E. Lomax gave two lectures on "Pianoforte Teaching" at the Athenæum Hall, Brighton, on October 15th and 29th.

The *Standard* for October 2nd contained an article, by Mr. Lionel Bingham, on "Music in War-time."

Under the direction of Mr. Reginald Steggall, a performance of Sir Hubert Parry's "Job" was given at Lincoln's Inn Chapel on June 20th.

The pupils of Mr. George Aitken gave a recital at Queen's (Small) Hall on June 17th, which brought in £18 for the benefit of the British Red Cross Fund.

Mr. J. B. McEwen's new String Quartet was given at the concert of the London String Quartet, at Aeolian Hall, on June 19th. The work had been performed, it may be remembered, at an R.A.M. Club meeting on November 28th last year.

Miss Ada Tunks gave a concert on behalf of the Blue Cross Fund at the Athenæum, Camden Road, N., on June 17th.

Invitation pianoforte recitals in connection with the Tobias Matthey Pianoforte School were given at Bechstein Hall on July 14th and 22nd. Collections were made in aid of the Three Arts' Employment Fund, with a result of £34.

Dr. H. W. Richards has been unanimously elected as the representative of Music on the Teachers' Registration Council for the next three years by the musical bodies mentioned in the Order in Council.

A new work by Mr. W. E. Whitehouse is being published by Messrs. Joseph Williams, Limited, entitled "Half-minute (Technical) Violoncello Studies."

"From the Countryside," a new Orchestral Suite by Mr. Eric Coates, has been conducted by him at Brighton and Torquay (twice). Mr. Coates is at present taking Mr. Lockyer's class at the R.A.M. while the latter is on duty with the A.S.C.

The Committee of the E. Cuthbert Nunn Memorial report that, owing to the very generous help and support received from 181 subscribers, the full scheme has been accomplished. The memorial consists of the following:—A double stopped diapason has been added to the organ of St. John's, Leytonstone; a brass tablet on oak mount

is being fixed in the church, with suitable inscription and detail of the memorial; and, in addition, a perpetual prize of £5 5s. annually for "Composition" has been created at the Royal Academy of Music. The inscription on the tablet is as follows:—"To the Glory of God, and in Loving Memory of Edward Cuthbert Nunn, A.R.A.M.; F.R.C.O. Born Feb. 23rd, 1868. Died Nov. 26th, 1914. Organist of this Church 1889-1914."

Organ Recitals.

Mr. J. Percy Baker, at the Parish Church, Tooting Graveney (Oct. 3rd).

Mr. G. D. Cunningham, at the Leysian Hall (May 7th), at Upper Holloway Baptist Church (Sept. 9th), at St. Mary Redcliffe, Bristol (Sept. 27th), and at St. James's, Muswell Hill, N. (Oct. 21st).

Mr. F. A. W. Docker, at St. Mark's, Farnborough, August 5th).

Mr. Fred Gostelow, at St. Stephen's, Walbrook, E.C. (May 12th, 19th, and 26th), at Biscot Parish Church (July 29th), at the Battersea Polytechnic, S.W. (Oct. 20th), and at Luton Parish Church (Sept. 15th).

Mr. Leonard Hart, at St. George's, Bloomsbury, W.C. (Sept. 21st), and at Christ Church, Newgate Street, E.C. (Oct. 14th).

Mr. Ernest Kiver, at St. Stephen's, Norbury, S.W. (June 30th), and at St. Mark's, Woodcote (July 22nd).

Mr. Montague Phillips, at Esher Parish Church (June 13th and Sept. 12th).

Dr. H. W. Richards, at Christ Church, Lancaster Gate, W. (Oct. 30th and Nov. 6th).

Mr. Sydney Scott, at Holy Trinity, Margate (Aug. 3rd, 6th, 10th, 13th, 17th, 20th, 24th, 27th, 31st, Sept. 2nd).

Mr. Charlton Speer, at Sutton Parish Church (July 11th).

Mr. W. W. Starmer, at St. Barnabas, Tunbridge Wells (Sept. 22nd).

New Music.

Aitken, G. B.

"Liebeslied" and "Negrillons," for the Piano-forte (Elkin & Co.)

Barnett, John Francis.

"Twilight Music" and "Evening Breezes," for the Pianoforte (Augener, Ltd.)

Beringer, Oscar.

"Spring's Awakening," "An Interrupted Serenade," and "Butterfly" Impromptu, for the Pianoforte (Augener, Ltd.)

Carse, A. von Ahn.

Barcarolle and Gavotte Sérieuse, for the Violin (J. Williams, Ltd.)
A Suite on old Dance Forms, for the Pianoforte (Augener, Ltd.)

Exercises in Rhythm and Phrasing, for the Pianoforte (Augener, Ltd.)

Coates, Eric.

"From the Country Side," Orchestral Suite ... (Hawkes & Co.)

"The Mill o' Dreams, Song Cycle (Chappell & Co.)

- Cohen, Harriet.*
 "Russian Pictures," for the Pianoforte ... (Augener, Ltd.)
Drummond, Frederic.
 "Dawn Skies," Song ... (Cary & Co.)
Farjeon, Harry.
 "Cherry Bloom," Song ... (Augener, Ltd.)
 Air for Violin on a ground bass ... (Augener, Ltd.)
German, Edward.
 Intercessory Hymn ... (Novello & Co.)
Jenner, Harold.
 "Enchantment" Melody, for Pianoforte (Shaftesbury Music Co.)
 "Springtide," Song ... (Boosey & Co.)
Phillips, Montague.
 "Song of Joy," "A Summer Garden," and
 "Lethe," Songs ... (Chappell & Co.)
Rosenbloom, Sydney.
 Variations and Fugue on an original theme—
 (a) for Piano Solo; (b) for two Pianos ... (Augener, Ltd.)
Starmer, W. W.
 "God of our Fathers," Hymn Tune ... (Weekes & Co.)
Swinstead, Felix.
 "La Pierrette" and "A Love Song," for Piano-
 forte ... (J. Williams, Ltd.)

Obituary.

DR. W. H. CUMMINGS.

We regret to record the death, on June 6th, of Dr. William Hayman Cummings, in his eighty-fourth year. He was born at Sidbury, in Devon, on August 22nd, 1831. At the age of six, his parents having meanwhile removed to London, he entered the choir of St. Paul's Cathedral; but he was removed from this on account of health and other reasons, and was admitted to the choir of the Temple Church, where he learned the organ under the care of E. J. Hopkins. When Mendelssohn's "Elijah" received its first London performance, on April 18th, 1847, young Cummings sang amongst the altos, and did so well as to attract the notice of the composer, who wrote his name on a card and gave it to the lad.

When Cummings' voice had settled he re-entered the Temple choir, and later became a lay vicar at Westminster Abbey and a Gentleman of the Chapel Royal. He became a pupil of J. W. Hobbs, whose daughter he married later, and also had some lessons of Mr. Randegger. It was not long before he gained a position for himself as one of the leading tenor vocalists of his day, and besides singing at the great provincial Festivals, he appeared also in opera.

In 1879, Mr. Cummings was appointed a professor of singing at the Royal Academy of Music, a position he relinquished in 1896 on being chosen by the Corporation of London to succeed Barnby as Principal of the Guildhall School of Music. In addition to these many activities, he taught at the Royal College; was precentor at St. Anne's, Soho; was chorus master, and later the conductor, at the Sacred Harmonic Society; and orchestral director of the Philharmonic

Society. In 1900, the University of Dublin bestowed upon him the degree of Mus.Doc. *honoris causâ*.

As a lecturer and litterateur Dr. Cummings displayed much erudition and painstaking research, and his investigations concerning the origin of "God Save the King" and his biographies of Purcell and Arne practically leave no more to be said. In 1910, he resigned the Principalship of the Guildhall School of Music, after a severe illness, which rendered less exacting duties imperative; but he continued to busy himself not only with literature, but with the affairs of the very many societies with which he was intimately connected. He was deeply interested in the benevolent work of the Royal Society of Musicians, to which he regularly devoted a portion of his time, and he was co-Treasurer of the Royal Philharmonic Society. It would be difficult to say to what society related to music he did not belong, and in every instance membership to him meant duties to be performed. He was not a man who took his responsibilities lightly, which perhaps was one reason why they never seemed to press upon him heavily. An all-round man of many accomplishments, Dr. Cummings was one of those who left the world better for his life.

CHARLES COPLAND.

It is with regret that we record the death on June 27th of this well-known singer and teacher, following after a severe operation. He was born on August 20th, 1861, at Brightlingsea, Essex, the son of a medical man. He received his musical education at the Guildhall School of Music and the Royal Academy of Music, studying under the late Fred Walker. On leaving the Academy he studied in Italy. Mr. Copland soon made his name as an excellent baritone singer, and appeared at many concerts in London and the provinces, while he also took part in several operatic productions. When Sullivan's "Ivanhoe" was brought out in 1891, Mr. Copland took the part of Isaac of York, and three years later, at the first production in this country of "Hänsel and Gretel," he appeared as the *Broom Maker*. Of late years he had devoted himself more particularly to teaching, and was on the professorial staff of both Trinity College of Music and of the Royal Academy of Music. Only seven weeks before his death his only son was killed, fighting for his country.

Our Alma Mater.

A Chamber Concert was given in Duke's Hall on May 31st. The last movement from Bach's Concerto in D minor was played on the pianoforte by Miss Gwendda Davies, and later the first movement from the same composer's Violin Concerto in E minor was rendered by Miss Hilda Cockram, both these items being accompanied by an orchestra of strings under the conductorship of Mr. Spencer Dyke. A Waltz and a Polka from Mackenzie's "Four Dance Measures" for the violin were played by Miss Peggy Cochrane. Two quartets were on the programme, one being F. Corder's Phantasy, played by Mr. Frank Howard, Mr. Emil Clark, Mr. Josef Chadwick, and Master Tito Barbirolli, and the other being two movements from Tschaikowsky's Quartet in E flat, Op. 30, played by the Misses Evelyn M. Cooke, Muriel Snow, Margaret Savory, and Elma Godfrey. The 'cello also figured rather prominently, for in addition to two movements from a Handel Sonata arranged for two violoncellos, played by the Misses

Mary Dowson and Yvonne Morris, there were two movements from Kouznetzoff's Suite for four of the same instruments, the executants being the Misses Doris Griffith, Frances Donaldson, and Ruby Nickolds, and M. Orazio Fagotti. Chopin was drawn upon by both pianists, Miss Maud E. Bowe rendering the Fantasia in F minor, Op. 49, and Miss Hilda Dederich playing the Impromptu in F sharp. The vocalists were Miss Florence Shapcott, who sang Verdi's "Ernani involami," and Miss Stella Esdale, whose choice was Debussy's "Air de Lia." Miss Enid Carrell and Miss Marian Angus gave a couple of dialogues by Austin Dobson.

The members of the Dramatic Class presented a triple bill at the Duke's Hall on June 25th and 26th. No doubt ~~war~~ conditions were responsible for the fact that there was only one male part, and that in the first piece, "Man of Ideas," by Ada Rose. This was a simple story of country village life in dialect. Miss Muriel Crowdy was *Betsy Thrupp*, and Miss Beatrice Fulton and Miss Kathleen Breeds were *Mrs. Blake* and *Mrs. Kinch*. Mr. Percy Jenkins was *Joseph Thrupp*, and Miss Laura Openshaw was *Selina Pettigrew*. Miss Eleanor Street was *Sue Thrupp*, and Miss Gillian Aman was the "mother" of *Sue*. The second play, "A Broken Holiday," by M. J. Don, was of a pastoral nature, the scene being a woodland glade in France just before the outbreak of war. Miss Muriel Crowdy played the part of *The Woman*. Miss A. Redmon King was the *Duchess*, Miss Constance Newell was the *Gypsy*, while the Misses Eileen Hunt, Beatrice Fulton, and Katherine Dyer were *The Saint*, *The Sinner*, and *The Goddess* respectively. Miss Cicely Hessey acted as *The Frenchwoman*, and little Miss Gwen Russell was *The French Boy*. The third item was "Dove Uncaged," by E. Hamilton Moore, in which Miss Katherine Dyer was *Sister Monica*, and Miss Constance Newell, *Columbina*. The other *Sisters* were portrayed by the Misses Carmen Judah, Islena Cromarty, and Frances Wood. The productions were under the direction of Mr. Acton Bond, and the orchestra was conducted by a student, Mr. J. Ainslie Murray, who was responsible for the arrangement of the fantasia on "Heart of Oak" and the Russian National Anthem. Other items were also rendered by the orchestra.

The Orchestral Concert was given in Queen's Hall on the afternoon of June 29th. As usual, students' compositions formed a feature. The first was a "Cradle Song" by Miss Elsie Marian Nye, which was sung by Miss Eleanor Evans. Mr. Eric Grant presented two movements, Scherzo, and Allegro di Molto, from an orchestral suite. The first movement from Brahms' Violin Concerto in D, Op. 77, was brought forward by Miss Evelyn Cooke. Miss Evangeline Livens gave two movements from Saint-Saëns' Pianoforte Concerto in G minor, Op. 22, and Mr. Archie H. Higgo rendered Liszt's arrangement of Weber's Pianoforte Polacca in E. Miss Doris Griffiths played César Cui's Cantabile for the Violoncello, Op. 36, No. 2. Miss Florence D. Collier sang "La Procession," by César Franck, and "Nobil Signor," by Meyerbeer; and Handel's "Deeper and deeper still" and "Waft her Angels" was sung by Mr. Amman Michael. Mr. Richard V. Tregoning gave "Hiawatha's Vision" (Coleridge Taylor), and Miss Norah Turner sang two songs by Eric Coates, "Who is Sylvia?" and "It was a lover and his lass." The orchestra, under the direction of Sir Alexander Mackenzie, not only played all

the accompaniments, but also rendered Gounod's Overture, "Le Médecin Malgré lui."

A Chamber Concert was given at Duke's Hall on July 14. Miss Marjorie Perkins sang Coleridge-Taylor's "Willow Song" and Miss Ethel Elliott sang Liszt's "Mignon's Song" (in English). Miss Katharine Dyer gave three French songs by Poldowski, and Mr. David Harry delivered Gounod's "Lend me your aid." Miss Dorothy Howell performed three of her own pianoforte pieces. Mr. Egerton Tidmarsh played the variations from B. J. Dale's Sonata, and Miss Elma Godfrey rendered two movements from Dohnanyi's 'cello Concertstück. Miss Kathleen Petts and Miss Ivy Counsell played the first movement and Allegro from César Franck's Violin Sonata. Miss Winifred Small led the first movement of Brahms' C minor Quartet, in which she was associated with the Misses Kathleen Lindars and Florence Lockwood and Mr. Orazio Fagotti. Afterwards she was heard with Mr. Adolph Hallis in a Fantasy (M.S.) for violin and piano, by Eric Grant. Miss Eileen Hunt delivered two recitations by Paul Deroulède (in French). Miss Dorothy Godwin played a harp solo, and Miss Hilda Klein and Mr. Howard Clarke brought the concert to an end with Corder's arrangement for two pianos of Weber's "Invitation."

On July 22nd the annual Prize Distribution took place at Queen's Hall, but before that pleasing duty was carried out by Mme. Clara Butt there was a brief programme of music, under the conductorship of Mr. Frederick Corder. The Ensemble Class gave an air on a Ground Bass by H. Farjeon, and a Jig from A. C. Mackenzie's "Four Dance Measures." A Tourbillon (Mélan-Gérault) for two pianofortes was rendered by Miss Katharine Hogg and Miss Dorothy Capon, while an unusual feature was a trumpet solo, a Morceau de Concert by Gilson, played by Mr. Harry Alexander. A patriotic song, "Carry on the Flag," by Allan Grayle, sung by Mr. Harry H. Hockley, brought the programme to a close.

Sir Alexander Mackenzie, the Principal, in his annual address, referred to the history of the past academical year. (The text of the address is given on page 1 of the *Magazine*.) At its close Mme. Clara Butt handed the prizes and other awards to the successful candidates at the examinations. At the conclusion of the ceremony, Sir Edward Cooper said:—"Ladies and gentlemen,—During the many years now that I have been Chairman of the Committee of Management of the Royal Academy of Music, with two exceptions I have had the privilege of proposing a vote of thanks to the distributor of our prizes. Amongst them have been a Prince and a Princess, and to-day I have the privilege of proposing a vote of thanks to a Queen—a Queen of Song. We of the Royal Academy of Music, as Sir Alexander Mackenzie has said, take it as a kind and gracious act that an ex-student of the Royal College of Music should come here and distribute the prizes to the students of the Sister-Institution. Long may that friendly feeling continue, because I feel sure of this—that whatever School of Music a musician may be brought up in, we are one, and we are all proud of the position which Mme. Clara Butt has attained." Sir William Bigge seconded the motion.

In a few graceful words Mme. Clara Butt acknowledged the vote, and after the National Anthem had been sung, the proceedings terminated with enthusiastic cheers from the students.

Academy Letter.

Madame Clara Butt kindly handed the awards to the successful students on the occasion of the annual distribution of prizes at the Queen's Hall on Thursday, July 22nd.

The Principal, alluding to the present condition of affairs at the Academy, spoke of the ready response to the urgent national call on the part of our male students, who were, in some capacity or other, now absent on military duties.

A detailed report of the proceedings appears on page 19.

We regret to record the death of Mr. Hugh Spottiswoode, which took place during the summer vacation. This gentleman was greatly esteemed, and respected in the Academy where he had been a director for many years. The sympathies of all will go out to Mrs. Spottiswoode, who has most kindly presented the Academy with a bust of her late husband, and also a valuable selection of music.

Miss Gwendolen Mason, A.R.A.M., has been appointed a Professor of the Harp, and Mr. Ernest Read, A.R.A.M., a director of the Sight-Singing classes.

Mr. Tobias Matthay lectured on "Rubato" on October 18th, and Dr. H. W. Richards gave two lectures on "Tchaikowsky" on October 20th and 27th.

Miss Florence May has presented a fragment of the original manuscript copy of a Romance for pianoforte and orchestra, by our former Principal, Sir William Sterndale Bennett. It was formerly the property of her uncle, Mr. Oliver (who was a fellow student of Sir W. S. Bennett).

Four further members of our clerical staff have joined the colours. Satisfactory news is received periodically from Mr. Alger Bell, our senior clerk, but we greatly regret that Mr. Edward H. Cole has been reported as missing. The deep sympathy of all will go out to Mrs. Cole in the terrible anxiety which has been thrust upon her. It is most sincerely hoped that she will soon hear further and satisfactory news.

A Junior Department has been started this term, for the object of providing sound, suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education. It is hoped that, as this new feature becomes generally known, many will avail themselves of the obvious advantages and privileges of it.

The Fortnightly Concerts are to take place at 3 o'clock instead of in the evening, until further notice. The excellent attendance at the first concert of the term certainly justified the change, which seems advisable and convenient in every way.

The Committee of the R.A.M. Club have decided to divide their prize this term, one prize being open to Violinists, and the other to Accompanists.

The following scholarships and exhibitions have been awarded:—Liszt Scholarship, Frank E. V. Tidmarsh; Ada Lewis Scholarships, Phyllis I. Huxham (*Pianoforte*); Edith M. Bartlett (*Singing*); Harold Tate Gilder (*Violin*); Rachel Cantor (*Violoncello*); Reginald W. Paul (*Organ*); Thomas Threlfall Scholarship, Herman R. Lindars; Baume (Manx) Scholarship, Cecil A. A. Corlett; Anne E. Lloyd Exhibition, May Purcell; Stainer Exhibition, Frederick S. R. Pyle.

Examinations for the Sainton, George Mence Smith, and Charles Oldham Scholarships will take place in January next. Full particulars may be had of Mr. J. A. Creighton, secretary.

W. H.